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THE  
JOHN HOWARD McFADDEN  
COLLECTION

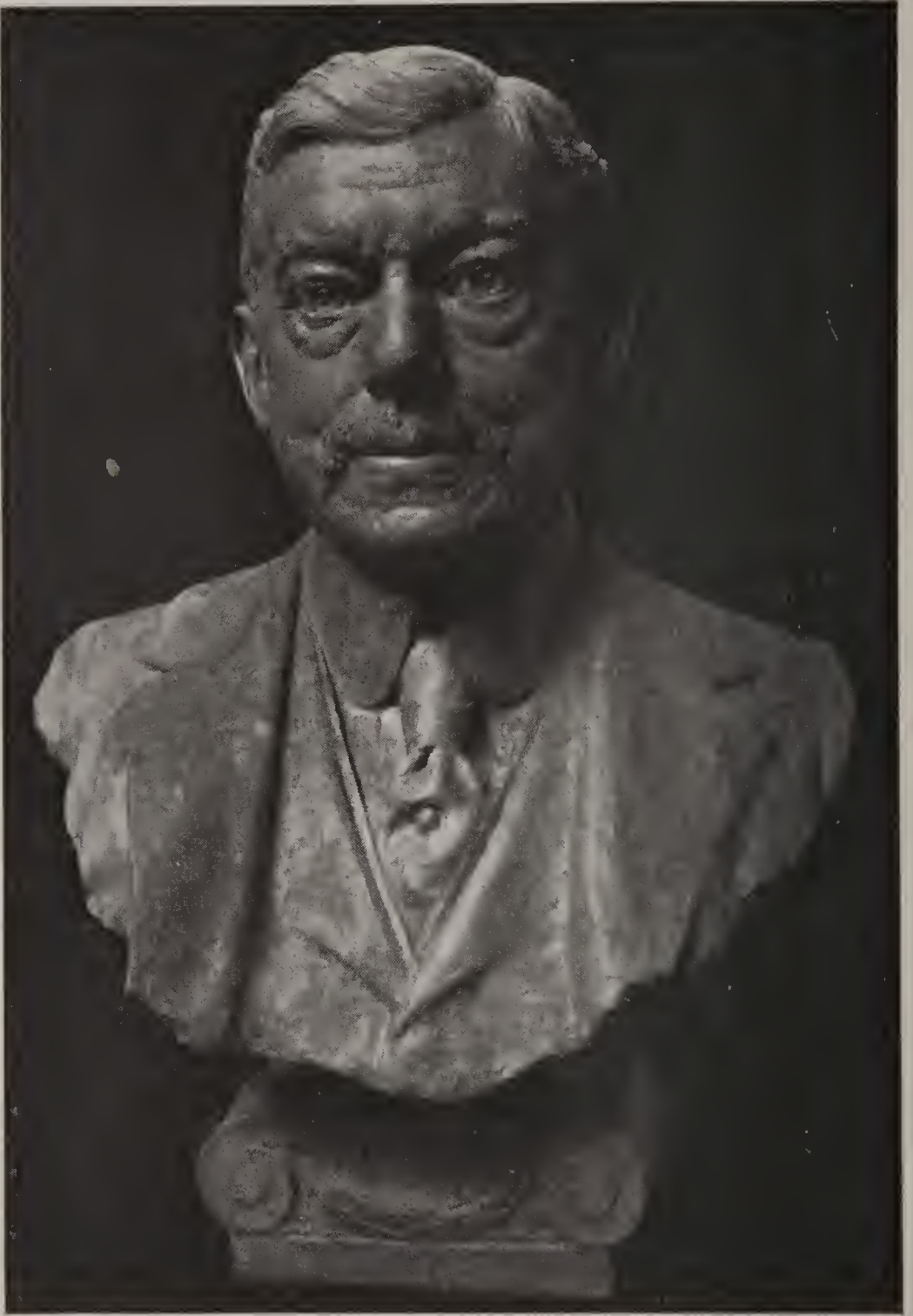
OF  
PORTRAITS AND LANDSCAPES  
OF THE BRITISH SCHOOL

AN APPRECIATION AND INTERPRETATION  
WITH CATALOGUE





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JOHN HOWARD McFADDEN  
AFTER A BUST BY F. LYNN JENKINS, 1919



*Philadelphia museum of art*

THE  
JOHN HOWARD McFADDEN  
COLLECTION

OF  
PORTRAITS AND LANDSCAPES  
OF THE BRITISH SCHOOL

from

HOGARTH, 1697-1764, to LINNELL, 1792-1882

AN APPRECIATION AND INTERPRETATION  
WITH CATALOGUE

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## A TRIBUTE FROM HUNEKER.

“ Even before the new additions the McFadden collection was unique. There may be of course private collections of old English masters in Great Britain which rank with this, but with them we are not acquainted. One must go either to the National Gallery or Hertford House to find their match. Mr. W. Roberts, who is admittedly the greatest living authority and expert in this school, wrote an illuminating article in the *Nineteenth Century* magazine concerning English masters in the McFadden and several other private collections, and stated his reasons for his unqualified admiration of the Philadelphia pictures. Some years ago we added our mite of appreciation. No doubt the ideal collector lives with his treasures, and this Mr. McFadden has done. His old home in Rittenhouse Square was a pictorial feast because of the tactful disposition of each canvas, of the exquisite adaptation of every and all masters to their surroundings. The Reynoldses, Hogarths, Lawrences, Constables, the old Cromes, Raeburns, David Coxes, Hoppners, Turners, the dramatic sketch of Lady Hamilton by Romney, the Morlands, Gainsboroughs—these and the others make a glorious concert for lovers of mellow paint and charming forms and scenes.”—JAMES GIBBONS HUNEKER, 1917.





## THE JOHN HOWARD McFADDEN COLLECTION.

### An Appreciation and Interpretation.

The John Howard McFadden collection of masterpieces, portraits and landscapes of the British school of the Eighteenth and early Nineteenth Century, is more than a distinguished collection of two score and three canvases from the hands of one less than a score of painters. By reason of a central guiding idea, which controlled the collector during the thirty years that he was making his selections, with a keen insight and a singularly happy faculty for getting the right painting by the right painter, the pictures tell the story of the flowering of a great civilization which has been the admiration these many, many years of painters, poets and philosophers who have never tired of setting out its finer side, which, as Lord Acton once remarked, is the side by which the character of all civilizations are judged in the estimates of all time.

The collection as if by inspiration—though the first picture, and a great one, "Lady Rodney" by Gainsborough, No. 8, was secured as early as 1893 and the last by Bonington in 1917 when the collection took what was its final shape—anticipates the revised judgment of today as to the men and the works that make for epochs in art in that its oldest and its most historic canvases are the two paintings by Hogarth, "The Assembly At Wanstead House," No. 13, painted about 1729, and "The Family Of Sir Andrew Fountaine," No. 14, dating from about 1735. For upon Hogarth's works it is now realized the whole British school, up to the middle of the Nineteenth century, rests securely. And it is especially significant that long after Mr. McFadden had realized the supreme significance of Hogarth in a collection of the type he was engaged in getting together, the splendid Tate gallery in London, which, originally, was to have been given over solely to British paintings

"after 1790," decided recently to start its period from the days of Hogarth. Running as the collection does, therefore from the very dawn of the Eighteenth Century almost to the early meridian of the Nineteenth, it is no accident that this presentation of the blithe and happier side of that civilization of pedigreed privilege and position and sturdy yeomanry, that has so many engaging phases in the beauty of the women, the distinction of the men and in the charm of a countryside that is never without its picturesque human element, high and low, should range over the most famous hundred years in the annals of art; the century, let us say roughly, from the Hogarth of 1735, "The Fountaine Family," to the Turner of 1835, "The Burning of The Houses Of Parliament," No. 41. Nor is it any accident that the seeming exceptions in the collection, the Hogarth canvas which was painted before 1735 and the two landscapes by Cox, No. 5, and Linnell, No. 17, which are later than 1835, all belong in character to this century, and in all their essentials of manner and methods and outlook illustrate its life with a certainty and a completeness that is unequalled in any collection devoted to the same group of painters anywhere.

For the outstanding and significant fact of this collection is that the collector did just what he set out to do. There is no picture that is not a perfect type of the artist and his time. More than this, the paintings themselves have a reasoned inter-relationship that reveals and explains every phase and feature that have made the British school of the century in question the glory of the people and the nation. All the qualities of the school that, at its best, searched for character and found it not only in the personality of its portraiture of those who moved in the higher walks of life, but also in the individuality of the panorama of the English countryside and in the lesser, but more human, pictorial episodes of farm and furrow, cottage and canal, lane and lawn, all enveloped in a landscape drenched no less by the romances of history and by the poetical association of centuries of bards and "singers of the live-long day" than by the "showers sweet" of Chaucer and by all the fleeting physical phenomena of broken light and shade, rain and shine,

silvery dawns and saffron twilights in a northern clime of low sun, long shadows and subtle contrasts of misty distances. There is no sinister note in the collection. Even the Hogarths are the Hogarths of elegance and refinement in the home and in the summer gardens of luxury and culture. His two paintings, after the older manner of the Seventeenth Century Italian "conversations," both in their presentation of people of position in a salon and then against a landscape background, which background has a high historic value, give the keynote to the collection. The coarse caricature and the biting satire of the Hogarth of the "Rake's Progress" and the ways of the bawd in bagnio and back alley, are missing and were not wanted. It is again, consequently, not an accident that the collection began with Gainsborough's "Lady Rodney" and that today this celebrated work still remains the pivotal picture despite the impressive fact, though figures and statistics mean so little in a collection of this kind, that there are eight Romneys and eight Raeburns to dazzle the visitor and draw away the attention from the brilliant artist of Bath and London, who was enough of a fashionable rival to Sir Joshua Reynolds in portraiture as to win from him the invidious remark that Gainsborough was "the greatest landscapist of his time." For the "Lady Rodney," it must be noted, secured by Mr. McFadden a generation before two continents became almost hysterical over the translation of Gainsborough's "Blue Boy" from England to America in 1922, and, what is more important to note, painted in the same year, 1770, as the "Blue Boy," presents the indential turquoise colors that have given the "Blue Boy" its great reputation. In every aspect, "Lady Rodney," this vision in ethereal blue, is another challenge of Gainborough to those who held that a picture "in which blue was the dominating note could not be successful." Moreover nothing in the collection is more subtle than the color scheme of "Lady Rodney" as is shown in the relation of the blue in the gown with its gold edges and the yellow bullion and jeweled accessories of the toilet, to the delicate lilac of the scarf, the white of the sleeves and the quiet flesh tones, all in a low key against a dark background

which throws the figure out with an almost Rembrandtesque assertiveness.

With the "Lady Rodney" setting the standard for future acquisitions it is interesting to note, in view of what might be called the truly royal character of the collection that in Gainsborough, Wilson and Reynolds three of the founders of the Royal Academy, established in 1769 are revealed, while ten members of the Academy in all are represented and two president, Reynolds and Lawrence. Reynolds, the first president, it will be remembered accepted the position after Benjamin West, born on what is now the campus of Swarthmore College, a green-lawned suburb of Philadelphia, Mr. McFadden's own birthplace, had declined it, West becoming the second president and being succeeded in turn in 1820 by Sir Thomas Lawrence who is brilliantly represented in the collection by his "Miss West," No. 16. Of necessity Reynolds must be mentioned immediately in connection with Gainsborough since if his portrait of his friend and the friend of America, the celebrated statesman and orator "Edmund Burke," No. 30, as a young man, painted in a quiet and reserved manner, can hardly dispute with the attractions inherent in the elegances of a woman of high estate, yet even dignified serenity in blue can hardly hold its own when the very heart of sentiment, that is never sentimentality, is given in Sir Joshua's "Master Bunbury," No. 29, one of the signal masterpieces in the collection. Moreover when sentiment is mentioned it is an easy transition from Gainsborough and Sir Joshua in this collection to Romney who was saturated with it and thrived on it. Later in "arriving," in the famous year of 1775 when the three made the great artistic triumvirate in London, Reynolds in his fifty-second year, Gainsborough forty-eight and Romney just passed forty, the last named was "overwhelmed with sitters" and in his febrile and even whimsical manner, a man of many moods, produced masterpieces as quickly as the conjurer draws rabbits from a hat. There is not one of Romney's eight canvases, which have given this collection so unequalled a reputation across seas, that are not worthy of the most intense study and



admiration. For if Sir Joshua gives you a great public character in "Burke," Romney, as Mr. McFadden has brought it about, directly challenges you with a finer portrait of "Reverend John Wesley," No. 37, the founder of Methodism. This canvas has ever been recognized as the definitive portrait of this great spiritual leader and it was so deftly and so searchingly limned by the artist as if by sudden inspiration, that the divine said it of himself, "Romney struck off an exact likeness at once and did more in one hour than Sir Joshua did in ten."

Again if Gainsborough takes you into the circle of the distinguished women of the day in his "Lady Rodney," Romney not outdone comes up strongly in the grand style in his magnificent salon portrait of "Lady Grantham," No. 36. This lovely composition, a beautiful woman in a creamy white dress with a rich rose pink overdress, buff bodiced, bejewelled as to ears and hair, and seen against a richly luminous autumnal background, is one of the high lights of the collection. It sums up all that one expects of portraiture of the women of the period and by its very brilliancy brings up all the other Romneys to a high level, though each has its own special charm; "Mrs. De Crespigny," No. 32, in eloquent black and her friend "Mrs. Crouch," No. 31, the actress, in the intentional simplicity of white, and the inimitable studies of "Mrs. Finch," No. 33, "Mrs. Tickell," No. 35 and the head of "Lady Hamilton," No. 34, as a Bacchante or Miranda, all seemingly improvisations in which the artist is seen to brilliant advantage with sympathetic subjects whom he delighted to honor. Indeed if he could paint the "saint" in his Wesley in so convincing a manner as to make it *the* Wesley, that he had a tender brush when the "sinner" was concerned is shown in that that alluring and famous bit of feminine baggage, Lady Hamilton, inspired his brush early and often. If his fervent admiration also turned Mrs. Tickell into a sort of Egeria, all three of these smaller canvases of women, the studio divertissements of a master, represent the very romance of portrait compositions, while the Romney group as a whole culminates in a most ingratiating phase of his art

through his fanciful study of childhood entitled "Little Bo-Peep," which calls for special attention all by itself.

To journey from London to Edinborough in order to admire the work of Sir Henry Raeburn, somewhat extravagantly if currently, called the "Franz Hals of Scotland" or the "Velasquez of the North," is much more easily done through the medium of this collection, overwhelmingly rich in its eight examples of his work, than it would have been in the Eighteenth Century. Here again the idea back of the collection which ever controlled the selections not only brings the eight Raeburns into a new and comparative relationship with each other, but likewise, all the other distinctly English portraits into a friendly rivalry and comparison with a Scottish group of unsurpassable attractiveness. Raeburn may have had a reputation for excelling in his men, Henley says he "need not veil his bonnet to the best" in this respect, and certainly "braw" portraiture, as the Scotch would say, can go no further than is revealed in the three profoundly impressive studies of the bluff, ruddy-faced, full-cheeked, finely-humored individuals of the Northern squirearchy, the portraits of "Mr. Lawrie of Woodlea," No. 26, "A Gentleman In A Green Coat," No. 28, and "Sir Alexander Shaw," No. 27. Choice is, indeed difficult, but, as lovable as the "Lawrie" is and as intriguing as the benign "Man In The Green Coat," in the "Shaw" the full and complete exposition of human character and personality in color and design comes to a climax. But as if this were not enough, aside from his masterly study of two lads and his interesting portrait of a true dandy, "Colonel Charles Christie," No. 25, practically a full length in miniature, as it were, the Raeburn method reaches the heights which nor Reynolds, nor Romney, nor Lawrence can even dispute in his portraits of "Lady Elibank," No. 22, and "Lady Belhaven," No. 21, the first named being an almost sculpturesque conception of a breezy type of rose-flushed healthy womanhood, in a golden ochre and brown attire, painted with daring brush work hit out from the shoulder, without mahlstick as was his wont, in the broadest of manners and against a formal architec-

tural background. This canvas is in striking contrast to "Lady Belhaven," a woman celebrated for her beauty, who is painted in so smooth a style in white as to reveal no brush strokes, the art that conceals art reaching here a true triumph of presentation. Then, too, that the Scottish school was not wholly summed up in Sir Henry, Sir John Watson Gordon's authoritative portrait of "Sir Walter Scott," No. 42, reveals the pupil, since he once studied with Sir Henry, in as successful a delineation of a celebrity as the master. And the "Scott," much admired and often engraved, with the "Burke" and the "Wesley" is not the least considerable human document in the collection.

As all know, while the triumvirate of Reynolds, Gainsborough and Romney ruled contemporaneously in London and stood before kings without abashment, to say nothing of lords and ladies, in their latter days a new sun arose and the collection has a signal example of the work of that aspiring "younger fellow," Sir Thomas Lawrence, who, a mere infant when Sir Joshua became president of the Royal Academy in 1769, came to sudden fame in 1789, when, scarcely out of his teens, he painted "Nellie Farren" with an assurance and an audacity that suggested the mature and resourceful ability of a veteran rather than the flash-like precocity of a beginner. Beauty for Lawrence was its own excuse for being, and his reason for painting it. And though through the unfortunate destruction, by fire, of a lovely work of his, the portrait of "Miss Nelthorp," in Mr. McFadden's home, Sir Thomas is represented alone by his "Miss West," No. 16, this is representation enough to reveal his genius, since his one canvas, a glorious presentation of one just out of her teens, depicts the radiant "Rose of Kent," the well known nickname for the "Miss West" and in this truly exquisite canvas, exquisite in subject and treatment, Lawrence is seen at his very best. If the gift of genius, which led him to achieve an early masterpiece in the "Nellie Farren," later took on the mellow assurance of acknowledged accomplishment, by which his sitters were translated into a world of his own, it were inevitable that, faced with so lovely a subject as "Miss West," flushed and flustered as the story goes by



reason of her failure to arrive on time at the artist's studio, Lawrence should do something superlatively fine. And he did not flinch or fail, so this beautiful girl, black as to hair, blue as to eyes, in white, with a blue sash and a crimson scarf, is the kind of "speaking likeness" that speaks to all time, and that it is characteristic of the school that was still holding its own in the first two decades of the Nineteenth Century, after its triumphs of the Eighteenth through the famous triumvirate, is praise enough. Though Lawrence is credited with only one canvas, he shines also through the compelling work of his pupil, Harlow, three of whose canvases grace the collection. And yet the single picture which tells its own story so well in the case of Lawrence does so again in the case of Hoppner, whose very engaging portrait of his wife, No. 15, in a garden hat bound with blue ribbon in contrast to the warm fawn and ivory-toned gown and black shawl, is truly English and one of the unexpected minor delights of the collection. Hoppner's painting also possesses an interest for America in that his wife was Miss Wright, the daughter of the famous Mrs. Patience Wright, the American sculptress who lived in London and was a friend of Benjamin West, and whose son, Joseph Wright, brought over to America, on his return, the traditions not only of the West atelier but those of Hoppner, with whom he studied. And since, in turn, Hoppner is viewed as one of the continuers of the Reynolds manner, the determining relationships of the American school of Stuart, Peale, Sully, and their confreres—a score or more of them having gone over to London and studied there under West while appropriating all the hints that the works of the leaders of the British school afforded them—is thus indicated. For there is no greater certainty in art than that just as the British school through Hogarth and his immediate predecessors, Sir Peter Lely, 1618–1680, and Sir Godfrey Kneller, 1646–1723 reach back to Van Dyke, 1599–1641, so the American school of portraiture rooted itself in the work of the century so comprehensively presented in this collection.

And there being no question about it that if the British school touches high water mark anywhere it does so in the



pictures of the family and in the interpretation of the care-free charms of childhood, one turns to this collection for this vital phase of a national art and one is transported by what it contains of unaffected artless loveliness, so far as paint can render it. At the very start one finds in the two portraits of two lads, young lairds, by Raeburn, the official child portrait that is, however, not without a penetrating human appeal. The study of "Master Thomas Bisland," No. 23, with its contrasts of dark clothes and white lace and its free pose is set off most effectively against his study of "Master John Campbell of Saddell," No. 24, all in white, while the dramatic episodic backgrounds in both cases show Raeburn a master in a field which he was said "to neglect," but to which alleged "neglect" the picturesque backgrounds in five, out of the eight pictures in this collection, give a lively negative. Modulating from the official simplicity of the two lads by Raeburn, if one would hardly classify the incomparable young womanhood of "Miss West" by Lawrence as representing childhood, Harlow in the two Leader family groups, Nos. 10 and 11, puts you in friendly touch with the very intimacies of family life, showing childhood and girlhood as only happy and healthy youth knows them in a sort of open air if patrician jollity. Then after you have been prepared by the grace of these groups for something finer, the whole collection reaches one of its great moments, in so far as the external and adorable motif of mother and children can do it, in his extremely beautiful picture of "Mrs. Weddell and Children," No. 12. This is a canvas to reckon with. It evokes memories and more than compares favorably with Sir Joshua Reynolds', "Lady Cockburn and Children" and other similar groups and if Harlow had never painted anything else but this canvas, had been in fact a sort of "one-speech" Hamilton or a Blanco White with one sonnet to his credit, but that a master work, he would have achieved an easy immortality. The riotous and roguish abandon of the children. their laughing and cherubic beauty, the equal riot of color, the very carnations of health in mother and child adding to the emotional effect, with an ecstasy of devotion pervading the group, mother-love and

childlike affection and concern being equally balanced, all go to make this one of the canvases of the collection, to be worth the starring and double starring after the continental fashion in museum catalogues. And then, as if to gild the refined gold of this kind of representation of the joyous side of child life, the collection passes beyond the lively appeal of the real into that higher realm of the ideal and scores twice in Romney's fanciful "Little Bo-Peep," No. 38, and Reynolds' "Master Bunbury," No. 29. Though the latter is an actual portrait, it possesses that haunting charm that is above and beyond the surface effects of face and figure. And the little brooding, wistful boy, looking out of the frame with a strange wonderment at the scene before him, sums up the assence of all childhood, and the poignancy of the long, long thoughts of early youth, and suggests those things that are too deep for laughter or tears. A masterwork, one of the gems of this collection, it throws the gauntlet to Sir Joshua's own famous picture "The Age of Innocence" and it is easy to believe the pleasant anecdote that it was because the artist was so enamored of the picture after he painted it in 1780-81 that he never left it out of his possession until he willed it to the gratified mother on his death. If there be a premonitory sense of solemnity about the "Master Bunbury," Romney's bewitching little shepherdess is a Strephon and Phyllis masquerade, an Eighteenth Century idyll of child life, which by its pictorial simplicity leads all genre works of this type. The insinuating appeal of a design determinedly naif plus lovely color can go no further in conveying an indelible impression and it is eloquent of Romney at the very height of his career on the golden side of his half century.

But if, as this collection so definitely shows, great portraitists, such as Romney and Raeburn to mention the two so abundantly represented here, epitomized the men and women of their time and the kind of life that made Great Britain of that period dominate all Europe, there were among their contemporary artists great masters forsooth who excelled just as pointedly in the depiction of the rare beauty of the unforgettable English

countryside, a countryside that was and is quite as famed as the people and the proud families in song and story. And here again the flair of the collector has brought about a series of cross relationships between the landscapes, following up the leading idea, that pulls them together and gives a quality and a glamor to their appeal which lifts them above the purely scenic and historic. If the open air study by Hogarth, the "Fountaine Family," the oldest landscape and the oldest oil for that matter in the collection, gives a hint of a certain type of formal scenic presentation in which the trees are studio trees, fleecily generic, and indicating very little of specific foliage, this kind of conventional treatment of the green and somewhat indefinite background continued through Wilson, the next painter of landscapes in the order of time. As it happens, however, the Wilson in this collection, the "Westminster Bridge," No. 43, is a cityscape and emphasizes other phases of the painter's art not always freed from artificiality. Yet the classical tradition held and the Hogarth hint as to tree-embroidered distances, as a rule wholly Italianate in origin in so many Eighteenth Century canvases, is worked out to the fullest flowing and poesy of the older style in the classic-romantic "Landscape" by Gainsborough, No. 9. This is one of the most distinguished canvases in the collection. In this idealized and arranged bit of scenery, the river flowing between distant and blue hills, with the cool greens of the interlacing trees and the crystalline waters, under a pellucid sky, there is presented a type of painting which became the very pattern and fashion for all landscapes for many years, and repeated itself finally in a glorified manner in the works of a Turner. For Turner, the greatest genius of them all, although he considered himself to be in competition and in comparison with Claude Lorraine alone, Claude having been likewise the patron saint of Wilson, at the same time the painter of the pomp and circumstance of sea and land was really indebted to Gainsborough for those conventional and sublimated elegances of landscape which even he, Turner, felt moved to paint as against the more intimate, the more idiomatic and emotional



actualities of the English countryside that are so supremely revealed in this collection through the works of Stark, Stubbs, Cox, Crome, Constable, Linnell and Bonington. That Wilson's very architectural "Westminster Bridge," No. 43, painted in 1745, should be here to confront Turner's grandiloquent painting of the same actual structure in connection with his elaborate fantasy, "The Burning of the Houses of Parliament," No. 41, painted in 1835, after the destruction of the buildings in October, 1834, is one of those cunning cross references which the collector enjoyed making that give an additional meaning to each canvas, even if Wilson is seen in a formal style not much removed from the rigidly realistic manner used by his favorite Italians, Guardi and Canaletto, in depicting Venetian vistas. For the inclusion of the two pictures enables one to see what ninety years of development in the art of landscape had done in England and what Turner himself, heir to earlier experiments, could do with a scene which would defy most brushes and be let alone by most artists. It is in an imaginative work of this type, by Turner in his most characteristic phase, the phase that Ruskin could not praise too much, that the collection glows, since so much of the past and so much of the future of British art is summed up in this livid and lurid and gleaming red and gold study of an historic conflagration, actually historic and happening in London and yet, as envisioned by Turner, belonging the rather to a mysterious fairyland evoked, as it were, by the brush of a Prospero.

But if fame, not unmixed with controversy, garlands the Turner, the real glory of the English landscape school is established in this collection through Constable, Crome and Bonington—the last named the youngest of the group—prematurely dying at twenty-seven, who was the intermediary, by reason of his English birth and French bringing-up, between the school of Crome and Constable and the Frenchman of the 1830's who developed their "paysage intime," intimate countryside, out of the more than potential hints of the English masters, Constable in particular—and also through the oldest artist of the group, Linnell, who died at ninety in 1882. That the



collection should possess so delightful a Bonington, as his "Normandy Coast," No. 1, and so dramatic a Linnell as his large canvas, "The Storm," No. 17, showing the advance of a black thunder cloud, lightning-riven, over a smiling foreground, is one of its great attractions. For if Linnell's "Storm" is one of the finest Linnells in any gallery, comparing favorably with the much less dramatic golden harvest "The Noon Day Rest" and the lovely amethystine sunset, "The Last Load," in the Tate Gallery, London, it is of added significance that though this canvas was painted in 1853 it catches its spirit from the panorama of Constable's "Hampstead Heath: Storm Coming Up," No. 3, a most inspiring work dating in the early 20's. This Constable is a prelude in every sense to this incomparable master's full achievement. In the small, as it were, and illustrating as if by intent his very cock-sure memoranda that "my little studio at Hampstead commands a view without equal in all Europe," it suggests within its modest compass a vast reach of open country instinct with the drama of contrasts of moving cloud and rolling contour. This Hampstead vista is in every way the essential Constable. It proves again as do its fellow studies in the Kensington Museum that the smaller canvases by Constable represent the very heart and soul of his art and method. They indeed are the rapt and radiant seizure of the subject seen in the open with an individuality of approach and of execution that makes the young miller of the Suffolk one of the world's greatest landscapists. And while not missing the many-faceted charms of the smaller Constables one should not pass by at this juncture, the equally small but potential landscape at Volney by Crome, No. 7, which with its old oaks and its familiarity with the loveliness of the too often overlooked beauty of woodland nooks has an appeal that evokes those emotions which have been accredited more largely as effects coming from the works of Millet, Rousseau, Michel, Corot, Diaz and Daubigny of the Fontainebleau-Barbizon school than as coming from the British masters who led the way; though the deep appeal of the latter is inherent in the landscapists whom Mr. McFadden early appreciated at their

real worth and through whom the collection reaches its greatest level of historic and artistic achievement in the two other Constables, "The Dell at Helmingham," No. 4, and "The Lock, Dedham," No. 2. Though "The Lock" dates from about 1824 and is the fountain-head of all pictures of this type painted by Constable in which his unprecedented "impressions" of the essentials of the English Countryside, sunlight shining on a rain-washed landscape, whose high lights of reflection give a brilliancy of white flecks on the soft blue-greens of the foliage—which effects, by the way, were referred to in his day, so identified was this then amazing method of transcription with him alone, as "Constable's snow"—nothing can be more impressive in art than its differences from "The Dell." This slightly later work, painted probably in 1828, a master work of the most supreme kind, is as modern in manner as if it had come today from the brush of a Sargent—whose style is not unlike this piece of bravura by Constable—or had been thought out by an Inness. The picture is low in key, ochres, ivory-whites and gray-greens, and the paint is splashed on with a dash and an abandon that suggests the very fury of instant composition in the presence of the magic scene. You are looking into a dense white-barked copse, but the way is opened out, with a hint of paths in a clearing, to a white wall and a blue sky beyond that carries one far in more senses than one. The freshness of the canvas is one of the remarkable features of the painting. But, as intensely interesting as this inspired master work is, those who are concerned over the characteristics of the "official" Constable will turn to "The Lock" as a perfect example of his individual yet national style. If the Frenchmen on seeing this medaled work in Paris at the Salon in 1824 felt that it was suffused "with dew" it was because in this work, as in the famous storm-swept canvas of the Guild Hall in London, in which Constable is very near his most perfect form, the master is seen in full control of his palette and his subject, an intense and vital love for his own countryside which he knew, as few men have known it, guiding his hand to catch those fleeting effects of light and color which

are the very elements of a landscape in a climate in which rain, followed by the sun through broken clouds, is the expectancy almost any day of the year. It is all these "local" things made universal by art that make the Constables in the collection unique and which throw a reflected glory over the other landscapes since each of them plays its part in revealing that countryside and that homeside that Constable never tired of presenting.

It is true in this puzzling and disputed matter of influences in art, that not only old Crome but Constable in their work suggest something akin to that found in the celebrated Dutchmen, Hobbema and Ruysdael, and their school, and it is also true that Crome expressed a great admiration for Hobbema, but one cannot stress this possible relationship too much, for, in a large measure, it is the likenesses between the English and the Dutch countryside, the low sun, the broken cloud canopy, the frequent showers, the glint and gleam of wet foliage, long panoramas over flat and far-reaching sunswept levels, that suggest the resemblances rather than any similarity of painting methods or even of points of view. Constable was a school in himself, saturate with individuality and there is nothing more British than Crome's "Woody Landscape at Colney," No. 7, which compares worthily with his "Poringland Oak," viewed by all enthusiasts as Crome at his best and is sheer landscape. But if the Colney vista became the point of departure for the French school, and it was exhibited in 1810 long before the French landscapists had begun their varied careers, the other and larger Crome in the collection, "The Blacksmith Shop, Hingham," No. 6, which dates from 1808, is in every way original in every leaf and thatch and timber, the very glorified type of that cottage life which Morland set the pace for in his delightful depiction of "Happy Cottagers," No. 20, painted in 1793. These two paintings which adorn the collection, though the Crome was secured in 1896 and the Morland in 1916, complement each other and notably contribute to the central idea that runs through everything in the collection. The humanized aspects of scenery which the "Blacksmith Shop" and the

"Happy Cottagers" reveal so poetically are, of course, repeated eloquently in Morland's "Old Coaching Days," No. 18, showing the Manchester coach invested with a sense of the romance of roadsides and the leisured easygoing life of the Eighteenth Century, the "Merrie" England of wayside inns, post-boys, Dick Turpin and Captain MacHeath with its gay adventures in public house and on hedge-lined highways, none too safe. This is a canvas of first importance since it is typical of the kind of thing representing the anecdotal side of rural England that made Morland famous, since nothing human was alien to him. And yet that he was not unfamiliar with what may be called "society" in the city sense and was not wholly enamored of bucolic or rustic subjects is pleasantly revealed in that by reason of the collector's happy selection the painter's third canvas is an urban theme, a picturesque and lively presentation of town life among the successful and the opulent entitled "The Fruits of Early Industry and Economy," No. 19, in which Morland repeats the social motif of Hogarth's "Conversations" and vividly recalls in a picture so susceptible to reproduction in the familiar colored engravings and mezzotints those moralizing pictures of British life, such as "Marriage a la Mode," which had been made the rage by Hogarth before Morland was born. All this shows the continuity of certain styles of art produced by the great school of which both were members.

While all the Morlands suggest the possibilities of pictures in black and white this is doubly true of the canvas by George Stubbs, showing a very English and very, as they say, "truly rural" scene, a group of yokels gathered about a cart, the landscape background, after the coöperative manner of so many Dutch painters being painted by another man, Amos Green. This picture, No. 40, quite warrants the reputation of Stubbs as the "Reynolds of the horse" through its perfect rendering of the old time cart horse, while the dog in the picture is put in in a masterly manner as only one who spent so much time on the anatomy of animals could do. The scenic accessory is somewhat in the formal style of Gainsborough, though with



contrasts of light and shade that belong to the later period. But the accentuation of the animals by Stubbs in his canvas is quite in contrast to another typical bit of English countryside the "Landscape and Cattle," No. 39, by James Stark in which the landscape is the more important feature of the picture. And the collector again with rare ability secures in this quiet canvas the same tree motif that gives the Colney picture of Crome its historic value. And it is this kind of repeated motif, glancing from canvas to canvas, which, it must be noted, is the thing that continually deepens the message of every picture in the collection. For if Bonington's short Anglo-French life led him into an easy leadership by reason of his precocious talents so surely English, something of the same kind of outlook on nature is shown in the painting by David Cox, who outlasted Bonington by thirty years, entitled "Going to the Hayfield," No. 5. It dates from 1849 though it is inspired by the kind of thing that Bonington and Constable had done a generation before. Here again is the essential English countryside; level, with lush growths and an endless panorama with broken horizon ending in pearly distances and, over it all, that moisture-touched veil that gives beauty of tone and tint to things near and far, under a sunlight that softly illuminates but neither scorches nor burns, nor ever becomes garish even at midday. That the ten landscapists in the collection cover so wide a range through sixteen canvases out of the total of forty-three, is due to the fact that they have been selected for their historic inter-relationships in a manner that puts the collection far ahead of any other of its kind in this country.

For, dying in 1921, in his seventy-first year, Mr. McFadden, for thirty years had had the extreme satisfaction that grows out of the collecting of things beautiful in themselves, works of art, which, year by year, not only increased in extrinsic value by reason of the widespread demand for characteristic works of European art of all the great periods, but which took on a new character and, as it were, became heightened in intrinsic stature by reason of their association with their fellow master-pieces. From the days of his early enthusiasms, when he

acquired the "Lady Rodney," the collection developed along the noble lines now familiar to the public, since the treasures have been theirs for years—following the tearing down of Mr. McFadden's home in Philadelphia in 1916, in which year, indeed, he finally rounded up, to his own satisfaction, and in a way that seemed to reveal in him a special sixth sense as a collector, this most significant of all centuries of British art by his purchase of the eight pictures, which, in the full meaning of the word, "completed" his collection. These were the "Sir Alexander Shaw," No. 27, by Raeburn, the "Lady Grantham," No. 36, and "Little Bo-Peep," No. 38, by Romney, "The Dell at Helmingham," No. 4, by Constable, "The Woody Landscape at Colney," No. 7, by Crome, "The Happy Cottagers," No. 20, by Morland, "Westminster Bridge," by Wilson, No. 43, and later "A Coast Scene, Normandy," No. 1, by Bonington. Dove-tailing, as these pictures did, in so felicitous a manner with the thirty-five which had already given the collection a name and fame, the supreme and final touch of unassailable authority was thus stamped on the collection as a whole. For it is self-evident that the pervading interrelationships, so marked and so happy a feature of the collection, are the result of the collector applying so successfully the ingenious and often ingenuous principle of "livability" in making his selections for his residence in England as well as for his home in Philadelphia. That is to say, choice instinctively fell upon those works with which one could live by reason of their subjects and, also, because they were harmonious within themselves and with each other, and, at the same time, faithfully represented the famous artists and the periods which were the object of the collector's trained solicitude in developing the whole history of the British school. And so sincerely did Mr. McFadden adhere to his scheme of things that early in his collecting days he even gave up, without regret, a fine canvas by Velasquez, since he realized that it did not "belong," however valuable in itself, to the plan he had in mind.

With the collection in final shape in 1916, and frankly yet modestly enjoying before his death the public appreciation that

came from the preliminary exhibitions of the collection, and generously desiring to honor his native city, it came as a logical consequence that Mr. McFadden's will left the entire collection to Philadelphia, as announced by the City on February 28, 1921, to be an integral part of the art collections to be housed in the galleries of the great art museum, which now crowns the acropolis of Fairmount. Before the collector's death, the occasional public exhibitions of the collection were as follows: From April, 1916 to December at the Pennsylvania Academy of the Fine Arts; from April 26 to June 15, 1917 at the Carnegie Art Institute, Pittsburgh, and from June to October of the same year in the galleries of the Metropolitan Museum of Art, New York. After being returned to Mr. McFadden's new residence in Philadelphia they were loaned after his decease, by the trustees\* of the collection to the National Gallery of Art, Smithsonian Institution, Washington, and were opened to the public there in July, 1922, pending the completion of the picture galleries in the Philadelphia Art Museum, their final home. In all these exhibitions the collection by the very force and fact of its humanized intimacies has ever given to the public galleries a sense of the salons and the well-ordered and amenable family life of the gentlemen and gentlewomen of the Eighteenth Century, and the pictures themselves have carried over not only these older traditions of the historic homes and private galleries of an older world, but a certain eloquent memory of their friendly association with the collector in his own home amid the tasteful and sympathetic accessories of hangings, furniture, rugs, and all those "personalia" that gave them their proper frame and made them live. With this "indicated" manner of display, which the paintings indubitably call for, realized in their permanent quarters in the Philadelphia Art Museum, then this well-ordered and inspiring collection will truly come into its own.—H. M. W.

\* The Trustees named in the will are Robert Von Moschzisker, Chief Justice of the Supreme Court of Pennsylvania; George Wharton Pepper, Senior United States Senator from Pennsylvania; and Jasper Y. Brinton, of Philadelphia, Member of the Court of Appeal, Mixed Tribunals, Alexandria, Egypt.

## JOHN HOWARD McFADDEN.

John Howard McFadden, the donor of this collection to the city of Philadelphia, was born in Philadelphia, December 3d, 1850, the son of George Henry and Charlotte Elliott McFadden. Of Anglo-Irish ancestry, Mr. McFadden, whose father was one of the pioneer cotton merchants of Philadelphia, was educated at the Episcopal Academy and on entering into business with his father, and with his brothers subsequently, became part of a great commercial enterprise with broad international relationships. One of the senior members of the firm when he died on February 16, 1921, Mr. McFadden's business activities were but part of a resourceful life given over to the promotion of cultural matters in private and public that looked to the advancement of the arts and the very scientific bases of modern civilization. Actively associated with the leading art and educational institutions of Philadelphia, by reason of his wide experience with the public affairs of two continents, he substantially aided the development of preventive medical science and gave liberally to the Lister Institute of London, established the John H. McFadden Research Institute of Liverpool and provided funds for the equipment of a laboratory in the Liverpool School of Tropical Medicine and also moneys for the fight against endemic diseases in the South, in his own country. Spending a considerable part of his time in England, Mr. McFadden was thus put in touch with the famous collections of art in the private and public galleries of Great Britain and the Continent and from these early contacts with the works of celebrated artists his gallery of masterpieces was developed, the pictures at first gracing his residence in Liverpool and later his Philadelphia home.



CATALOGUE

PORTRAITS AND LANDSCAPES

OF THE

BRITISH SCHOOL

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RICHARD PARKES BONINGTON.

1801-1828.

Born in a village near Nottingham, where his father was the jail-keeper, as well as a portrait painter, Bonington with his father went to Paris, when a precocious boy of fifteen, but returned to England from time to time to study the works of Constable and the British landscapists and died like Keats in his twenties with his genius revealed but prematurely checked. The French masters while calling attention to his English poise were frank admirers of his talents, for of Bonington, in speaking of his genre studies, the celebrated Eugene Delacroix wrote, "I could never grow weary of marveling at his lack of sense of effort and his great ease of execution. He could begin over again finished pictures that seemed wonderful, but his dexterity was so great that in a moment he produced with his brush new effects which were as charming as the first and more truthful."

I. A COAST SCENE, NORMANDY.

Canvas, 23½ in. by 32½ in.

"Bonington's most successful pictures were his views in Italy and his scenes on the coast of Normandy."—W. R.

## JOHN CONSTABLE, R. A.

1776-1837.

The son of a miller, living in the valley of the Stour in Suffolk, England, and himself a very yeoman of the mill and race until eighteen, Constable, born near East Bergholt, died at Hampstead Heath, London, after a career which began as a Royal Academy student in 1799 where he was helped by Benjamin West, his first exhibition at the Royal Academy occurring in 1802, and which closed with him acknowledged as the leading landscapist of his time, he having become a member of the Royal Academy in 1829 and having gained recognition in London and in Paris at the various annual exhibitions as a man who held the mirror up to nature and did so with great art and little artifice, revolutionizing the painting of landscapes and inaugurating a new epoch in art.

### 2. THE LOCK, DEDHAM.

Canvas, 47 in. by 55 in. painted about 1824-1825.

This version of a favorite subject by Constable is in a way a companion piece to the "Lock" painted for the Royal Academy in 1824 and still owned in England, but is viewed by experts as the finer of the two and the study direct from nature from which all other paintings of this type were derived. It gains special interest since it was probably one of the pictures by the British master exhibited in the 1824 Salon in Paris, which aroused such great enthusiasm among the artists of the day.

### 3. HAMPSTEAD HEATH: STORM COMING UP.

Canvas, 23 in. by 29½ in.

The favorite haunt of Constable, after he became a resident in London, and his home from 1821 practically to the time of his death, Hampstead Heath has been immortalized by the painter in numerous canvases and studies and sketches, none of which surpass in the full revelation of the famous outlook this canvas, which reveals the Heath in one of its most picturesque aspects.

#### 4. THE DELL AT HELMINGHAM.

Canvas, 29½ in. by 37½ in.

Secured for this collection in 1916, this study of a dell in Helmingham Park, among whose boskage Constable delighted to paint in a solitude of romantic greenery, represents the art of the master at the most signal period of his life. As historic as the Park was since it dated from the time of Henry VIII, it gains today its chief interest through this astonishing study which is the very gem of all the landscapes in the collection, and as modern in its appeal as if it had been painted yesterday.

#### DAVID COX.

1783-1859.

A color grinder and scene painter in his boyhood in Birmingham, the son of a silversmith and a worker and engraver of metals as well as an assistant in the London theatres in his twenties, Cox became one of the founders of the British School of water colors and was prolific in drawings in water color, black and white and in paintings in oil. A contemporary of Constable, he carried on the traditions of the older man and added to the reputation of the British landscapists for their fidelity to nature seen in the small and in the large.

#### 5. GOING TO THE HAYFIELD.

Canvas, 27 in. by 35 in. Signed and dated 1849.

Though Cox painted much in the district of Wales much of which is in distinct contrast to the eastern coast where Constable and old Crome in Suffolk and Norfolk made the scenery their own, this painting with its long levels and luminous sky still has the aspect of England proper and is typical of the rural low lands and level lands so thoroughly illustrated in this collection.

## JOHN CROME ("Old Crome").

1768-1821.

As thoroughly identified with Norfolk as Constable was with Suffolk and the founder of the Norwich school of painting of which James Stark, his pupil, also represented in this collection, was a member, Crome the son of a poor weaver, called "old" to distinguish him from his son, John Bernays Crome, who also painted, was admittedly intrigued by the Flemish and Dutch school of landscapists though he remained solidly British to the end of his days and so far as determining hints went took his rather from Gainsborough than from the men across the North Sea.

### 6. BLACKSMITH'S SHOP, NEAR HINGHAM, NORFOLK.

Canvas, 45 in. by 58 in.

Exhibited at the Royal Academy in 1808, Crome having been an exhibitor there since 1806, this perfect example of English cottage life represents the pictorial anecdotal art of Crome at its highest and it is among the earlier canvases secured for this collection.

### 7. WOODY LANDSCAPE, AT COLNEY.

Canvas, 16½ in. by 22 in.

Painted as early as 1810 and identical with a series of etchings devoted to the same subject, this landscape, which is one of the earliest examples of the "paysage intime," the intimate countryside, that supposedly affected the Frenchmen of the 30's, is wholly poetic in its appeal without human accessories to give it an anecdotal or pictorial value and by reason of this is one of the most important smaller landscapes in the exhibition.



## THOMAS GAINSBOROUGH, R. A.

1727-1788.

The son of a clothier, apprenticed early to a silversmith, five years younger than Sir Joshua Reynolds and dying four years before his distinguished rival, with whom he divided the honors of the day as the painter of fashionable life in Bath and London, Gainsborough has gained an almost sensational name and fame, not only as one of the leaders of the British school of portraiture but as a landscapist who played an important role in the development of this art in Great Britain, in a way being the last of the classicists and the first of the romanticists in the handling of formal and arranged scenery, painted both in the studio and directly from nature.

### 8. LADY RODNEY.

Canvas, 40 in. by 50 in.

Henrietta, Lady Rodney, the daughter of John Clies, a merchant of Lisbon, where she was born, was the second wife of the famous Admiral, the first Lord Rodney, who married her in 1764, Lady Rodney, who died in 1829, at the age of ninety, surviving her husband by thirty-seven years. Painted about 1770 when Gainsborough was at the height of his career and was challenging his fellow artist with his bold experiments in color combination, this picture of Lady Rodney, using the same blue effects in her gown as that that made the "Blue Boy" painted in the same year, world famous, is one of the most typical of all of Gainsborough's portraits of famous women and is the very keynote of the collection which has crystallized around it since it was the first picture bought by Mr. McFadden in 1893.

### 9. A CLASSICAL LANDSCAPE.

Canvas, 38 in. by 48 in.

This landscape which represents the Italianate influence of Salvator Rosa and Claude Lorraine on English art through the influence of Richard Wilson who with Gainsborough was one

of the founders of the Royal Academy in 1769, is a synthetic treatment of scenery, picturesque in detail and as a whole, that set the pace for tree and sky and formal countryside effects for many years.

## GEORGE HENRY HARLOW.

1787-1819.

With his father a well to do East Indian merchant and associated from boyhood with people of quality, the Duchess of Devonshire being interested in his career as an artist, Harlow revealed early abilities and though he quarrelled with his patron and teacher, Sir Thomas Lawrence, he is viewed as having caught much of his inspiration in portraiture from Lawrence's dashing and even audacious methods. Going in for all sorts of genres beginning with the historical, Harlow finally developed as a portraitist and, save Bonington, is the youngest artist represented in the collection, dying at the age of thirty-two on the very edge of a greater career. He represents the Indian-summer glory of the British portrait school, especially in his rendering of family life.

### 10. THE MISSES LEADER.

Canvas, 57 in. by 93 in.

### 11. THE LEADER CHILDREN.

Canvas, 57 in. by 93 in.

These two canvases representing different groups of the Leader family children, and dating from about 1816, in background and in general treatment reflect the student's indebtedness to the romantic style of his master, Lawrence, for his general scheme of design and color. The two sisters, were the daughters of William Leader of London, a friend of the artist, the girl with the harp in No. 10 being Anne Leader and her sister with the music Fanny. In the group of four, No. 11,

representing the younger children are seen the two boys, William and John and two girls, Mary and Jane. The family was prominent and the younger son, John, became a well known statesman and connoisseur and was intimate with the great in England and on the continent, the family wealth deriving from the grandfather of the children, William Leader, who was coach builder to the Prince of Wales in the Eighteenth Century.

## 12. MRS. WEDDELL AND CHILDREN.

Canvas, 27½ in. by 35½ in.

Exhibited at the Royal Academy in 1816, this painting, one of the most famous of Harlow's works in which his art comes to a rich perfection, depicts a family group radiant in charm which gains an easy immortality through the painter, though almost nothing is known of them, except the name and the obvious relationship presented by the picture itself. Unquestionably one of the masterpieces of the collection it is one of the finest examples of the mother and child motif in British art.

## WILLIAM HOGARTH.

1697-1764.

The greatest satirist of British life above and below stairs, and the most characteristic, in a national sense, of the British school, was the son of a teacher and had a struggle to gain his name and fame, but, marrying into the Thornhill family, he succeeded his brother-in-law John Thornhill as sergeant painter to the king in 1757, though his fame by that time had been spread by leaps and bounds through his caricatures and cartoons and prints and engravings that depicted the beaux and the bullies and bawds of the day. Dying when Reynolds was forty-one, Hogarth was familiar with the circle in which Reynolds was the chief he having painted Garrick in 1746, and through many of his associates the traditions of British art of which he is held the founder were continued into the middle of the Nineteenth Century.

### 13. THE ASSEMBLY AT WANSTEAD HOUSE.

Canvas, 25 in. by 29 $\frac{1}{4}$  in.

Painted about 1729 the interior represents a conversation piece in the ball room of Wanstead House, Essex, one of the finest mansions in England, the residence of a great city magnate, Sir Richard Childs, who is seen sitting at the table. One of the earliest works of Hogarth in oils, it represents the society of his time and is a pivotal picture in the history of art, and was secured by Mr. McFadden in 1905.

### 14. THE FOUNTAINE FAMILY.

Canvas, 18 in. by 23 in.

In contrast to the magnificence of the Londoner's great mansion, the Fountaine family group takes one out into the park of a family of distinction and long line, Sir Andrew Fountaine the distinguished scholar and antiquary being shown with his sister and his niece and her husband who is holding the picture offered to the connoisseur by Sir Christopher Cock, the celebrated auctioneer of his day, the group dating from 1735 having been exhibited in London several times from 1817 on before the Fountaine collection was finally dispersed after 1884.

## JOHN HOPPNER, R. A.

1758-1810.

Born in Whitechapel, London, of German parents and a pensioned chorister of the king's which led to a romantic story that he was of a left-handed royal relationship, Hoppner was an early exhibitor at the Royal Academy in his twenties and by the time he was thirty was one of the court painters and a rival of Lawrence. Despite his German origin and his American wife, he was English of the English and so well did he represent the society of his day that a veritable craze set in for Hoppners in the Nineteenth Century which has kept his reputation among collectors green up to this very day and date.



### 15. MRS. HOPPNER.

Canvas, 25 in. by 30 in.

This canvas one of the many portraits of his wife painted by the artist reveals her as a typical Anglo-Saxon, breezily fresh as to complexion and attired with a simplicity of garden hat and soft-textured gown and shawl that sets off her amiable countenance, and while carrying on, as has been said of Hoppner's work, the "Reynolds tradition" as to portraits, in a way the canvas suggests the American school of Stuart which developed from the Reynolds-West ateliers, Hoppner, with his wife and her mother, the American sculptress being a frequenter of the West home which with Mrs. Wright's home was the rendezvous for all Americans visiting London. This picture, therefore, acquires a special interest for Americans and becomes a sort of international link in this collection.

### SIR THOMAS LAWRENCE, P. R. A.

1769-1830.

Hailing from Bristol with more or less humble antecedents, his father at one time being an inn-keeper as well as a solicitor and excise man, the extraordinary genius of the painter, who had been advised by Sir Joshua in his teens and who had been made an extra associate of the Royal Academy by the "king's influence" before he was twenty-one, brought it about that, on the death of Sir Joshua, Lawrence fell heir to all his privileges as painter to the king and to the society of the dilettante and, as the pet of society, inherited the cream of the clientele that had gone to the studios of the older portraitists, and was successful not only in fanciful and even sensational subjects, such as his "Gypsy Girl" but in the portrayal of family groups and particularly of women famed for their position and beauty.

### 16. MISS WEST.

Canvas, 25 in. by 30 in.

This typical portrait of Lawrence's represents Harriott, second daughter of Lt. Colonel James West of the Royal

Artillery and depicts her about at the time of her marriage in 1825 when she was just in her twenties and became the wife of William Woodgate, an eminent lawyer, of sturdy stocky type who, among other things, is said to have been the original of the "John Bull, of English tradition. Mrs. Woodgate lived until December 1879 and famed for her beauty in her girlhood was known as the "Rose of Kent." The watch shown in the picture is still in possession of the Woodgate family, the incident in which it figures having led Sir Thomas to paint what is without question one of his most inspired canvases.

## JOHN LINNELL.

1792-1882.

The longest-lived of all the masters represented in the collection, Linnell covered the period of British art when it saw the decline of the older portrait school and the rise of the great landscapists, he being the contemporary of all those who left a mark on the art of their time, especially Constable and Turner. The son of a wood carver, advised as to his future by Benjamin West in 1805, a sort of handy man in art, miniaturist, engraver and mezzotinter, and exhibitor at the age of fifteen, Linnell carried on the traditions of the panoramic landscapists and threw a glamor of rich color and anecdotal detail over everything that he painted.

### 17. THE STORM.

Canvas, 35 in. by 56 in.

One of the finest examples of Linnell's art, "The Storm," painted in 1853, represents a typical summer landscape and its dramatic realism affords a type often seen in British art but rarely so signally or so successfully handled. One of the last pictures to be exhibited by the artist, it reveals him at the very height of his ability before his powers had begun their inevitable decline, and in style it harks back to the earlier period when Constable was still a name to conjure with and a master to be imitated.

## GEORGE MORLAND.

1763-1804.

Of all the painters of the period, Morland represented in a double heredity an ability to do almost anything he wanted in the art of painting. The son and grandson of two well known painters with his mother also an artist, carefully educated, he started life rather comfortably in the famous house in Leicester Square, which afterwards became the home of Sir Joshua Reynolds. Familiar with city life, he also knew the life of the roads and of the inns, and in a way assumed the mantle of Hogarth as a chronicler of English life, his numerous works being known everywhere through their reproduction in colored engravings. Morland's varied career, which, with its ups and downs was surcharged with an intimate acquaintance with and a revealed love for all the essential aspects of British life, is reflected in splendid style in the three canvases which appear in this collection.

### 18. OLD COACHING DAYS.

Canvas, 34 in. by 46 in.

This idyll of summer time showing the Manchester coach, long unknown, first appeared at the Old Masters Exhibition at Burlington House, London, in 1888 and represents the art of Morland in its most mellow and characteristic phase.

### 19. FRUITS OF EARLY INDUSTRY AND ECONOMY.

Canvas, 24½ in. by 30 in.

This typical city picture in full consonance with the older art of Hogarth represents Morland as the moralizer and is the obverse to a companion picture entitled "The Effects of Youthful Extravagance and Idleness." This study was engraved by William Ward in 1789 and the popularity of both

subjects led to their being re-engraved a number of times. The poetical legend belonging to the picture runs as follows:

Lo here, what ease, what elegance you see;  
The just reward of youthful Industry!  
The happy Grandsire looks thro' all his race,  
Where well earn'd plenty brightens every face,  
The beauteous daughter school'd in virtue's lore,  
Now gives th' example she received before,  
While her fond Husband train'd to fair renown,  
Sees future laurels his brave offspring crown.

## 20. THE HAPPY COTTAGERS.

Canvas, 14 in. by 18 in.

This purely English anecdotal picture belongs to Morland's ideal presentations of rural life and represents his method of work in his thirtieth year, the kind of thing he painted to please himself as well as to give an opportunity to the engraver, with whose methods of publicity the whole art of Morland is entwined.

## SIR HENRY RAEBURN, R. A.

1756-1823.

Born in a village on the fringe of Edinburgh, his father a manufacturer, an orphan at six, a jeweler's apprentice at fifteen, a miniaturist, with his first oil dating from 1776, and with a final record of unexampled industry which might easily lead one to prove from his career that genius was a capacity for hard work, Raeburn, the real colossus of the North, a member of the Royal Academy in 1815 and knighted in 1822, as the King's limner for Scotland, as an artist enjoys so tremendous a reputation that not even comparison with his three great rivals in London, Gainsborough, Reynolds and Romney, disturb his position, as is convincingly revealed in the eight supreme examples of his brush in this collection.



## **21. LADY BELHAVEN.**

**Canvas, 27 in. by 35 in.**

Penelope, Lady Belhaven, the youngest daughter of Ranald Macdonald of Clanranald, married William Hamilton, the seventh Lord Belhaven on March 2nd, 1789. Her portrait, by Raeburn, recalls the fact that both Van Dyke and Sir Peter Lely painted Lady Belhavens of an earlier period, the tranquillity of Raeburn's portrait however, concealing the fact that the subject was the descendant of fighting clans on both sides of the house.

## **22. LADY ELIBANK.**

**Canvas, 27 in. by 34 in.**

In striking contrast to Lady Belhaven, this portrait represents Catherine, daughter of James Steuart, who married Alexander Murray, seventh Lord Elibank, as his second wife in 1804 and is Raeburn in one of his most inspired and vigorous moments.

## **23. MASTER THOMAS BISSLAND.**

**Canvas, 44 in. by 56 in.**

This handsome fair-haired boy in a green jacket and trousers is the son of Thomas Bissland, Collector of Customs at Greenock and was born in 1799. Receiving the M. A. degree at Oxford in 1824 he entered the church and died as the Rector of Hartley Maudit, Hampshire, England in 1846.

## **24. MASTER JOHN CAMPBELL OF SADDELL.**

**Canvas, 39 in. by 49 in.**

As great a contrast to the Bissland painting as is Lady Belhaven to Lady Elibank, this portrait represents the little boy, born in 1796, sitting on the tomb of his father and mother, both his parents dying in the year of his birth, a pathetic incident which has been sung in Scottish verse. The boy who in the manner of the day is attired in far from masculine

habiliments afterward became known as an all round sportsman and developed into a big, burly man, famous as a member of the Royal Caledonian Curling Club and died in October 1859.

#### **25. COLONEL CHARLES CHRISTIE.**

**Canvas, 24½ in. by 29½ in.**

This canvas in the small of a rather gaily dressed young Scot is probably a cadet of the Christie family of Durie, one of whose members, Margaret Christie, sat for a portrait for Raeburn in 1820.

#### **26. MR. LAWRIE OF WOODLEA.**

**Canvas, 25 in. by 30 in.**

This ruddiest of Scottish squires, a typical Raeburn, lived at Woodlea, Castle Douglas about twenty miles from Dumfries and was probably a member of the Maxwellton family.

#### **27. ALEXANDER SHAW.**

**Canvas, 24 in. by 29 in.**

One of the most famous canvases in this collection, secured by Mr. McFadden in 1916, Alexander Shaw, whose identity is unknown, represents Raeburn at the very height of his art in his virile, vital revelation of character and personality in his men for which he was famed in his own time and for which he has gained even greater fame since.

#### **28. PORTRAIT OF A GENTLEMAN.**

**Canvas, 25 in. by 30 in.**

Unidentified, even as to name, this portrait of unusual charm challenges both the Lawrie and the Shaw and in color and design gives you a Raeburn which would make the reputation of any gallery.

## SIR JOSHUA REYNOLDS, P. R. A.

1723-1792.

Of the greatest master of all the British school, the Nestor in fact, if not in age, of all his contemporaries, exhaustive eulogies have been written telling the story of a singularly successful life of a singularly brilliant technician and man of the world who hobnobbed with the great and the near great, with Johnson, Goldsmith, Garrick, Burke and the Thrales, and whose house in Leicester Square was a rendezvous for society in which royalty played its part. The son of a clergyman and a school master, coming from learned families on both sides of the house, intended for a doctor, Sir Joshua in his teens began to study painting and his famous voyage to Italy when he was twenty-six, but confirmed his inclinations which finally gave him in his thirtieth year an easy recognition as the greatest portrait painter of his day. The first president of the Royal Academy in 1769, blind in 1789, buried in St. Paul's, where Lawrence, his successor, also lies, Reynolds ran the whole gamut of success and unexampled achievement, his enduring monument being his pictures which still command universal acclaim.

### 29. MASTER BUNBURY.

Canvas, 24 in. by 29 in.

Exhibited in the Royal Academy in 1781 and acclaimed as "charming" by Horace Walpole, Master Bunbury was the son of Henry Bunbury and belonged to a family, two generations of which had sat to Reynolds for their portraits. His father was a talented artist and his mother was Miss Catherine Horneck, the "Little Comedy" of Sir Oliver Goldsmith. The boy thus immortalized by Sir Joshua was educated at Trinity College, Cambridge, secured a captaincy in 1795, was married and died at the Cape of Good Hope in 1798. The picture made such an impression on its first exhibition, that it was engraved in mezzotint the same year and has since been re-

produced by various processes, being one of the most popular pictures of child life and one of the finest examples of the art of the painter in his happiest vein.

### 30. THE RIGHT HON. EDMUND BURKE, M. P.

Canvas, 25 in. by 30 in.

This portrait of the great orator and statesman and friend of America, who was born in Dublin in 1729 and died in 1797, represents Burke who was the intimate friend of the artist, as a comparatively young man in his late thirties. Reynolds painted many portraits of Burke as did the other artists of the day, and he knew his subject from every point of view.

### GEORGE ROMNEY.

1734-1802.

Deriving from the sturdy yeomanry of Lancashire, Romney, whose father was a cabinet-maker, was the second of ten sons, never received any education worthwhile, started out as a carver and became apprentice to an eccentric painter, "Count" Steel, in London in his twenty-first year. The most romantic of the famous triumvirate, Gainsborough, Reynolds and Romney, the last named "came into his own" in London in 1762 and became the favorite painter of the hour, one of the most notable phases of his career being his infatuation for Emma Lyon, who was later known as Lady Hamilton the wife of Sir William Hamilton and the well known associate of Nelson and the mother of his daughter. As evidenced in this collection Romney's brush disputed that of all his contemporaries and at its best yields to none of them.

### 31. MRS. CROUCH.

Canvas, 40 in. by 50 in.

The title rather hides the fact that the wife of Mr. Crouch, a lieutenant in the Navy, was the celebrated actress and singer,



Anna Maria Phillips, famed for her exquisite beauty, for her manners, for her knowledge of the art, as well as the glory of her voice and the charm of her acting. As an actress she was a great success and this picture which represents her in an unaffected and simple pose, for which she was celebrated, was painted in 1787 and was engraved in 1788, the engraving being dedicated to Mrs. De Crespigny, one of her friends, whose picture also appears in this collection.

### 32. MRS. DE CRESPIGNY.

Canvas, 40 in. by 50 in.

Dorothy, only daughter of Richard Scott, was the fourth wife of Philip Champion de Crespigny, a man of official prominence and coming of a family of ancient Huguenot lineage. She sat for Romney in 1786 and the painting which was brought to light at the Romney exhibitions in 1900 came into this collection in 1901. It is a striking pendant to the Mrs. Crouch and has been engraved and frequently reproduced.

### 33. MRS. FINCH.

Canvas, 28 in. by 35 in.

The portrait of Mrs. Finch, is that of Mary, daughter of Lewis William Brouncker, of the island of St. Christopher, West Indies, who married as her first husband the Hon. William Clement Finch, admiral in the Royal Navy, and for a second husband William Strode, Esq. The picture dates from 1789-1790 and represents a studio sketch in which Romney suggests rather than develops the beauty of the subject.

### 34. LADY HAMILTON.

Canvas, 15 in. by 17½ in.

This study of the famous woman who, the daughter of a blacksmith and illiterate, became an ambassadress, the friend of queens, the love of Nelson, was of such a wanton type at

the time that Romney became infatuated with her when she was living with the "Honorable" Charles F. Greville, that the staidest of encyclopedias in telling of her translation into the household of Sir William Hamilton, the English Ambassador at Naples, says "she went as the result of an agreement, the uncle paying his nephew's debts, and the nephew ceding his mistress." Her intrigues with Nelson began some time after she had given up any acquaintance with Romney and her picture represents her in 1783 probably as Miranda, three years before she went to Naples under the protection of Sir William. Romney has caught in his rapid brush work the almost child-like charm of the sitter when she was just eighteen with her extraordinary career, which ended in poverty and want at Calais on January 15, 1815, still before her.

### 35. MRS. TICKELL.

Canvas, 20 in. by 24 in.

Equally inspired, this is one of Romney's famous sketches in which graceful outline and the hint of beauty are the things aimed at, since Mrs. Tickell was one of Romney's devotions after Lady Hamilton had lost interest in him or he in her and as Miss Ley as well as Mrs. Tickell, Romney painted her scores of times. Of the several pictures which represented her at her best this one is one of the most effective and it was included in the "Twenty Masterpieces" exhibition in London in 1895 and is one of the fourteen studies of her made between May, 1791 and May, 1792.

### 36. LADY GRANTHAM.

Canvas, 40 in. by 50 in.

Mary Jemima Yorke, born 1757, the younger of the two daughters of the second Earl of Hardwicke, married Thomas, second Lord Grantham, in August, 1780, and was prominent in the life of the big political families of the day, her husband being Ambassador to Spain and Secretary of State for

Foreign Affairs. This portrait was painted between December, 1780 and March, 1781 and represents Romney in the most significant phase of his grand manner in which the social distinction as well as the individual charm of the sitter are magnificently reproduced. When secured, the picture had never been exhibited in England and is one of the gems of this collection comparing in character with the "Lady Rodney" of Gainsborough.

### 37. THE REV. JOHN WESLEY.

Canvas, 24 in. by 30 in.

Painted in 1789 when the famous Methodist divine was eighty-six, Romney has set out in this canvas all that the man stood for of intense spirituality and human personality. From the very first, the portrait, much reproduced and engraved, has been recognized as not only Wesley at his best, but Romney in one of his most sympathetic moods.

### 38. LITTLE BO-PEEP.

Canvas, 34 in. by 46 in.

The contemporaries of Romney, Sir Joshua in particular, were fond of painting fanciful subjects, the "Age of Innocence" of Reynolds being a case in point, which is not only challenged in this collection by his "Master Bunbury" in some ways more poignant than little innocence herself, but also by Romney's delightful essay in the same style, in which he presents a child shepherdess with all the simplicity and the naivete which the subject demands, the original sitter not being known and the painting representing the artist's pleasure in playing with paint and with the picturesque.

### JAMES STARK.

1794-1859.

The son of a master-dyer, a follower of old Crome and member of the Norwich school, Stark divided his time between

his beloved Norfolk and the river's Yare, Waveny and Bure and London and Windsor and represents the school of Crome in a very individual aspect.

### 39. LANDSCAPE WITH CATTLE.

Canvas, 16 in. by 22 in.

In this small canvas the open air school of the Norfolk reaches is revealed in one of its interesting phases in that it is the scenery rather than the cattle that is the object of the painter's solicitude, the oaks suggesting the trees beloved of Crome and the whole aspect of summer time suggesting the beauty of mellow landscapes.

### GEORGE STUBBS, R. A.

1724-1806.

One of the most remarkable of the British painters of animal life, a noted anatomist of man and animals, the son of a currier and leather dresser, his father dying when he was fifteen, Stubbs was left with a competency and had such a passion for the realities of form that he early announced after a visit to Italy that he would look into nature for his subjects and study her only. As an engraver of animal life, particularly of horses, he was famous in his time and without a peer, his great work on the anatomy of the horse being published in 1766.

### 40. LANDSCAPE WITH FIGURES.

Canvas, 24 in. by 41 in.

Reversing the usual process followed in Holland where the famous landscapists called on their fellow craftsmen to paint in figures in the scenery, Stubbs as the master of animal life, paints horse and dog in an inimitable manner in this canvas and calls on Amos Green, a landscapist who died in 1807, to paint the background, one of the most interesting



backgrounds in this collection. The picture dates from 1767, is signed by Stubbs, and tells a simple rustic story without affectation or pretense.

## JOSEPH MALLORD WILLIAM TURNER, R. A.

1775-1851.

Born in the most humble of circumstances, his father a barber, his mother after a bitter experience, dying early in an asylum, poorly educated, yet with a craving for the great imaginative literatures of all time, Turner is easily the most amazing genius in the whole history of British landscape art, whose eccentricities, however, as well as his achievements, serve to illustrate the couplet of Pope:

Great wits to madness nearly are allied,  
And thin partition walls their states divide.

Despite all drawbacks, a precocity who drew well at nine and who exhibited a real work of art at the Royal Academy when he was fifteen, Turner early hitched his wagon to the star of poesy and as representing his ideals of pictorial art set out these lines of Milton as his motto:

Ye mists and exhalations that now rise  
From hill or steaming lake, dusky or grey  
Till the sun paints your fleecy skirts with gold,  
In honor of the world's great author rise!

This Miltonian description is all too evidently borrowed from the vapor-enwrapped vistas of English scenery and gave Turner a real point of view, which he never departed from. Deeming himself as a rival only to Poussin and Claude, he went from one sublime extravagance to another and reached the height of his abilities in the decade between 1829-1839 after his visit to Italy when he painted the "Fighting Temeraire" and, in his studies of Venice and classic pictures of the historic Mediterranean, evoked a dream-world of his own creation, in the Venetian studies being absolutely opposed to the tight style of Guardi and Canaletto beloved of his older associate,

Richard Wilson. During his last years, Turner produced an enormous mass of work of varying merit and through Ruskin's extravagant appreciation of the "master" as flawless, and as all that Turner deemed himself to be, his creations became more or less a matter of bitter controversy, which the increasing eccentricities of the painter in nowise tended to mitigate.

#### **41. BURNING OF THE HOUSES OF PARLIAMENT.**

**Canvas, 36 in. by 47 in.**

The Houses of Parliament were destroyed by fire on October 16, 1834 and Turner developing the theme as a sort of pictorial drama, in painting his famous picture of the conflagration in 1835, took his view from the south side of the Thames, looking north across the old Westminster Bridge, built between 1738 and 1750, which bridge is also the subject of Richard Wilson's canvas in this collection. The pale towers of Westminster Abbey are seen through the flames and smoke and the conflagration represents Turner in his most inspired mood, he having made two large pictures of the scene and many pencil drawings and colored sketches, and it is believed that the painting in this collection is the picture of the fire exhibited at the Royal Academy in 1835. From that time on the painting has been celebrated in the annals of landscape art and plays an extremely important part in the amazing story of Turner's life and activities.

#### **SIR JOHN WATSON-GORDON, R. A.**

**1790-1864.**

The son of a naval captain, James Watson, the artist was first intended for the army, but his inclinations toward painting overcame all that and he assumed the name of Watson-Gordon in 1823, becoming the queen's limner and being knighted in 1850. As a pupil of Raeburn's, Watson-Gordon carried on the traditions of the Scotch school and he became president of the Royal Scottish Academy in 1850 at the same time as he became a member of the Royal Academy in London.

## 42. SIR WALTER SCOTT.

Canvas, 24½ in. by 29 in.

This portrait of the celebrated poet and novelist dates from 1830 and in the original form was an unfinished study from which he painted a number of replicas, that in this collection being a much more interesting and finer work of art than the original sketch. It represents Scott in his fifty-ninth year, two years before his death and as in every way the literary genius that the world has delighted to honor.

## RICHARD WILSON, R. A.

1714-1782.

The son of a clergyman who was sent to London to study in 1729, Wilson went to Italy soon after this and spent nearly twenty years enjoying life among the cognoscenti in Rome and absorbing the very spirit and the style of the Italian masters of landscape. He died in Wales in 1782, was famous for his aerial perspective effects and his verities of landscape within the conventions of his schools and he even tried his hand at painting Niagara from a drawing in 1774.

## 43. WESTMINSTER BRIDGE, LONDON.

Canvas, 30 in. by 53 in.

This somewhat architecturally accurate presentation of the Old Westminster Bridge which was erected between 1738 and 1750 and was supplanted by the present structure in 1860-62 was painted in 1745 and represents the Italianate style of Wilson following Guardi and Canaletto, the latter by the way having painted the same bridge himself, in London, about 1747, but possesses, in addition to its historic value, a charm in itself, by reason of its color scheme with its blue sky and its pearly dome of St. Paul rising above the city outlines in the east, the view being taken from the North side as contrasted with the South side from which Turner made his study of the destruction of the Houses of Parliament.

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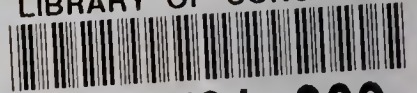
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